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graphers, the Barbizon School, Whistler and Haden, down to an interesting assortment of the work of modern English, French, and American artists.

It is a realization of The Print Club's desire to have shown in Cleveland, early in the season, the fine things collected by the various dealers during the summer months in Europe. The dealers most generously allow The Print Club to have the pick of their portfolios, for the short two weeks' period. All the prints were for sale, the range of price being from three dollars to six thousand. It is particularly gratifying to note that approximately twenty-seven per cent of the exhibition was purchased either by The Print Club for presentation to the Museum or by individual collectors. With these new gifts, which will be described in detail in the next *Bulletin*, the most serious gaps existing in the Museum's permanent collection will be filled. As the exhibition created a good deal of interest and favorable comment and has likewise been a success from pleasurable, practical, and educational points of view, it is the intention of The Print Club to repeat this interesting experiment next fall.

T. S.

NEW PRINT STUDY ROOM

In this age of machinery and quantity production, the all too common cry is that there is very little room for the arts. Etching, engraving, and lithography are among the few arts that lend themselves to this quantity production. Every print is an original. The copper plate, from which the print is made, is only a means to the end, and it might be compared to the artist's palette. In this suggestive, direct, and simplified art, one perhaps can get nearer to the artist than with painted pictures. Prints have the advantage of lasting well if properly cared for, as paper and ink are more durable, strange as it may seem, than canvas and paint.

The new Print Study Room, formerly the Conference Room, was opened to the public on October fourteenth, so that those who take pleasure in prints from aesthetic, technical, or historic points of view, may enjoy them undisturbed and in quiet with the proper reference books near at hand. Ample space, with good north lighting, is provided to spread out prints on racks for comparison. Reproductions of important prints in European collections, reference books and card catalogs are all within

easy reach. Either the Curator or his assistant is available in this room at all times.

It is hoped that those living in the vicinity of Cleveland owning prints and willing to loan to the Museum for exhibition purposes will send a list to the Curator, stating the name of the artist, title of the print, and also the process, state, and catalog numbers, when known. This information would be particularly valuable as it is the desire of the Museum that each temporary exhibition shall be as complete in itself as possible. It is always most interesting to the lenders to compare their impressions with those belonging to other individuals or to the Museum.

At the present time there is being held in this room a small exhibition of a selected number of dry-points of Alphonse Legros, which have not been exhibited heretofore.

The Print Study Room will also be used as a meeting place for The Print Club.

T. S.

RICH GIFTS TO ART

Editorial by Benjamin Karr in The Cleveland News, October 17, 1922

By adding \$400,000 to his many other gifts to the Museum of Art, Mr. Jeptha H. Wade has again won the special gratitude of art lovers in and near this city. He has put all Clevelanders who have any care for or interest in the higher life of their home town under new obligations to him for doing so much to quicken its ambition, enhance its prestige, widen its influences for good and promote its progress in a very rich and fruitful field.

Mr. Wade himself could not tell with precision what the total money value of his gifts to the art museum is, for that would require careful estimates by experts of the probable market price of many paintings, prints, old and rare rugs, hangings, laces, and other valuable creations of artists and craftsmen. His gifts in art treasures may exceed in value the large sums which he has contributed in money to the endowment and maintenance of the museum, and all of the land on which the building stands was given by the same munificent friend and patron of art.

Whether the total of the Wade gifts is a million and a half or two millions it certainly is more than any other living man or woman has given to the Museum of Art and it would be enough if it stood alone, to make J. H. Wade one of the most honored of the many Clevelanders who have poured out their wealth for the benefit of the city in which they live, the urban center upon which they have staked much of what they hope to make of life.



PRINT STUDY ROOM